

JIM LANE

INSURANCE INVESTIGATOR.



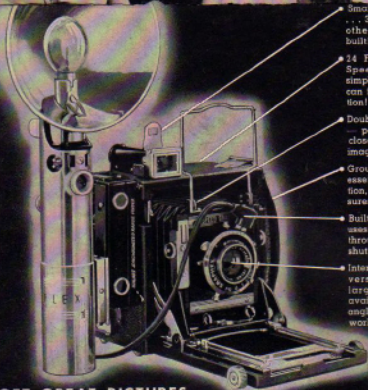
LINDA LENS
JIM LANE
ART FENTON
GREY COMET
KID CLICK
BAUSCH BROTHERS
AND H. LOMB
OPTICAL PIONEERS
AND
16-PAGE ROTO FEATURE
SECTION



WEB COMIC
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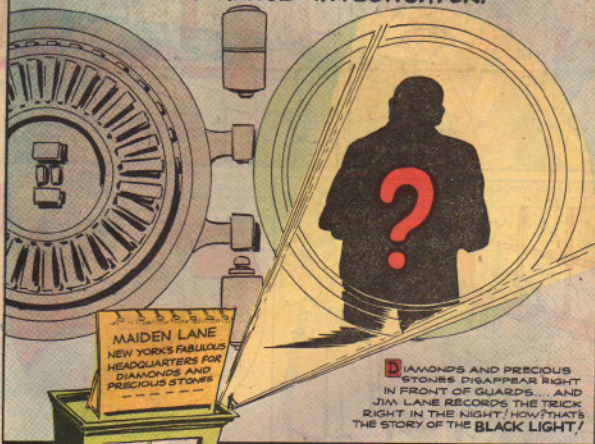
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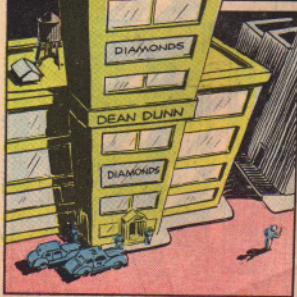
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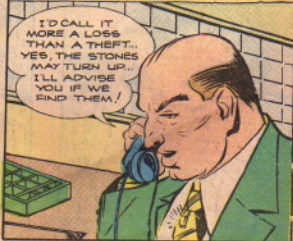


DIAMONDS AND PRECIOUS STONES DISAPPEAR RIGHT IN FRONT OF GUARDS... AND JIM LANE RECORDS THE TRICK RIGHT IN THE NIGHT! HOW? THAT'S THE STORY OF THE **BLACK LIGHT!**



DEAN DUNN, INTERNATIONAL DEALER IN DIAMONDS REPORTS TO HIS INSURANCE COMPANY THE DISAPPEARANCE OF PRECIOUS STONES.....

I'D CALL IT MORE A LOSS THAN A THEFT... YES, THE STONES MAY TURN UP... I'LL ADVISE YOU IF WE FIND THEM!





AS THE GEMS ARE CAREFULLY COUNTED, CLASSIFIED, AND CHECKED AGAINST THE BOOKS.....



WELL, MR. MCCAIN, IT SEEMS THE SHIPMENT IS ALL HERE... EVERY ITEM IS ACCOUNTED FOR!

MILLIONS IN GEMS... WOW! I CAN'T SEE HOW ANYBODY CAN GET AWAY WITH A SINGLE STONE NOW... I'LL REPORT WHAT I SAW TO THE CHIEF!



I'M FROM APEX... LET ME STAY HERE ALL NIGHT WITH THE GUARDS, MR. DUNN.



WE HAVE ALL THE GUARDS WE NEED MR. LANE. FRANKLY, YOU'D BE WASTING YOUR TIME AND TALENTS....

ONLY DEAN DUNN, AND HIS PARTNER, WALTER MCCAIN KNOW THE SAFE'S COMBINATION.....



THERE YOU ARE, PARTNER--SAFE IN THE SAFE!

NEXT DAY--



AFTER ALL OUR CARE, THE LARGEST DIAMOND IN OUR COLLECTION IS GONE! I MUST NOTIFY OUR INSURANCE AGENTS!

WITH A PLAN IN MIND JIM LANE DECIDES TO LEAVE THE BUILDING....



I GUESS YOU'RE RIGHT, MR. DUNN. BOTH THE REGULAR AND SPECIAL GUARDS ARE ENOUGH HERE! GOOD BYE SIR!

SOME TIME LATER, AS JIM LANE RETURNS.



SOMEHOW, THE FILE UPSETS.....



IT'S WARM, AND THE GUARD AT THE VAULT TAKES OFF HIS COAT.



JIM LANE QUICKLY OPENS WHAT LOOKS LIKE A THICK BOOK... FILLED WITH APPARATUS.....



JIM LANE REACHES THE BOTTOM FLOOR... THEN...



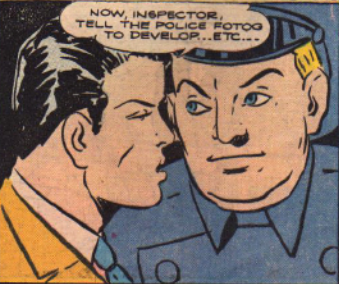
JIM LANE IS UNDER SUSPICION.....

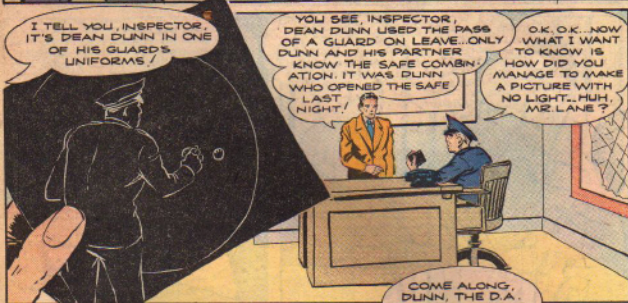


JIM NOW REALIZES THE GUARDS MEAN BUSINESS



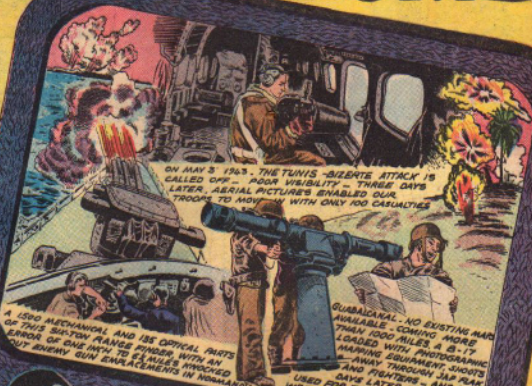
JIM LANE WHISPERS SPECIAL INSTRUCTIONS





BAUSCH BROTHERS AND HENRY LOMB

GREAT NAMES IN PHOTOGRAPHY



ON MAY 3, 1963, THE TUNIS-BIZERTE ATTACK IS CALLED OFF - POOR VISIBILITY - THREE DAYS LATER, AERIAL PICTURES ENABLED OUR TROOPS TO MOVE IN WITH ONLY 100 CASUALTIES

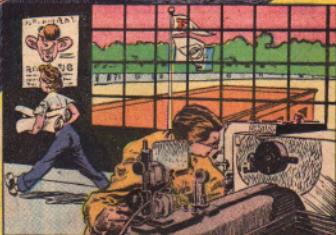
A 1500 MECHANICAL AND 135 OPTICAL PARTS OF THIS SIXTON RANGE RIFLER, WITH AN ERROR OF ONE INCH TO 64 MILES KNOCKED OUT ENEMY GUN ENCLAVEMENTS IN NORMANDY

GUADALCANAL - NO EXISTING MAPS AVAILABLE - COMING MORE THAN 1000 MILES, A B-17 LOADED WITH PHOTOGRAPHIC MAPPING EQUIPMENT, SHOOT AWAY THROUGH JAP FLAK AND FIGHTERS - AND A FEW DAYS LATER THE MAPS USED FOR THE ACTUAL ATTACK WERE READY, ACCURATE, U.S.T.O. THE-MINUTE MAPS!

BAUSCH & LOMB

THIS WAS AN
OPTICAL

WAR



AMERICA HAD OPTICS FOR ITS MILITARY EYES!!

ONE OF THE FOUNDATION STONES OF AMERICA'S OPTICAL INDUSTRY WAS LAID IN 1853, WHEN JOHN J. BAUSCH, WHO LEARNED HIS TRADE IN EUROPE, OPENED A TINY SHOP IN ROCHESTER, NEW YORK.

WELL!! IT'S MY NEW PARTNER, HENRY LOMB!

HOW ARE YOU JOHN? HERE IS \$64. MY LIFE SAVINGS WHICH I PUT UP AS MY SHARE IN THE BUSINESS!!

J.J.B.

BAUSCH and LOMB SOON LEARNED ABOUT WAR! HENRY LOMB ENLISTED AS A PRIVATE IN THE 13TH N.Y. VOLUNTEERS IN THE CIVIL WAR... HE CAME OUT AS A CAPTAIN...



"Dear John... I send you my pavy to help the business during the war. Soon I hope to be commissioned, and will increase the amounts."

AFTER SCHOOL EDWARD BAUSCH HELPED HIS FATHER AND HENRY LOMB IN THE HOME MANUFACTURE OF GOODS...

SUCCESS CAME IN 1875, WHEN THE PARTNERS BUILT A 3-STORY FACTORY... ORIGINAL UNIT OF THE PRESENT PLANT.

YOUNG EDWARD'S VISION WAS EARLY DEMONSTRATED...

IT WOULD BE BEST TO PUT A PERMANENT SLATE ROOF ON OUR NEW BUILDING SON!

BUT DAD, WE WILL EXPAND, AND SOON! I CAN SEE NEW FLOORS ADDED NEW WINGS!!



THESE VULCANIZED RUBBER FRAMES ARE A NEW IDEA, HENRY!!

IT WILL BUILD UP A NEW AMERICAN INDUSTRY!

WE WILL MAKE OPTICAL GLASS HERE, HENRY!

...AND BREAK EUROPE'S MONOPOLY IN OPTICAL GOODS!



ENCOURAGED BY HIS FATHER AND HENRY LOMB, EDWARD CONTINUED HIS NATURAL BENT FOR MICROSCOPES AND OPTICS...

SOME DAY, EDWARD, I HOPE WE TOO CAN MAKE MICROSCOPES!

WE SHOULD BEGIN TO DEVELOP OUR OWN AND NOT DEPEND ON EUROPE!



FINALLY EDWARD BEGAN PRODUCING AMERICAN MADE MICROSCOPES!

THESE INSTRUMENTS ARE AS GOOD AS THOSE THEY MAKE IN EUROPE!

HOW ABOUT ENTERING THEM IN COMPETITION AT THE NEXT INTERNATIONAL EXPOSITION?



BAUSCH and LOMB WON TOP HONORS! THEY WERE

COMPETING AGAINST THE BEST EUROPEAN MAKES TOO!

WE NEED EQUIPMENT LIKE THAT OVER HERE!

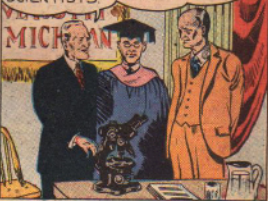


THERE WERE ONLY 50 MICROSCOPES IN THIS COUNTRY WHEN THE WORK OF SUCH MEN AS PASTEUR, LISTER and KOCH WAS BEGINNING TO ELECTRIFY THE OLD and NEW WORLDS



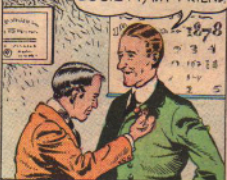
THE U. OF MICHIGAN RECEIVED 65 YEARS LATER, THE 250,000TH MICROSCOPE MADE BY BAUSCH...WHO HAD STEPPED DOWN THE COST MATERIALLY THROUGH METHODS HE DEvised

WHEN I STARTED TO MAKE MICROSCOPES THEY COST \$1000 EACH...VERY EXPENSIVE FOR DOCTORS, STUDENTS, AND SCIENTISTS.



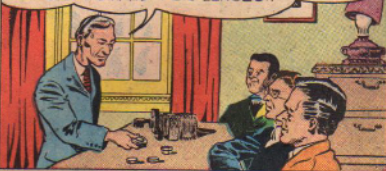
EDWARD BAUSCH WAS ONE OF THE ORGANIZERS OF THE "AMERICAN MICROSCOPICAL SOCIETY," FORMED IN 1878

THAT'S OUR NEW SOCIETY, MY FRIEND



MANY PATENTS WERE ISSUED TO EDWARD BAUSCH, AND IN 1883 HE PRODUCED HIS FIRST PHOTOGRAPHIC LENS.

WITH THE GREAT PUBLIC INTEREST IN THIS NEW THING WE CALL PHOTOGRAPHY, THERE SHOULD BE A BIG DEMAND FOR LENSES!!



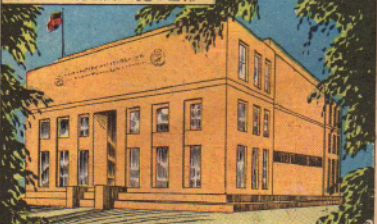
EDWARD BAUSCH KEPT ON MAKING PHOTOGRAPHIC ADVANCES AND PRODUCED THE BETWEEN-THE-LENS IRIS DIAPHRAGM.....

THIS SHOULD GIVE AMATEUR PHOTOGRAPHY QUITE A BOOST, MR. BAUSCH!!

YES IT'S BE-COMING A POPULAR HOBBY!



EDWARD BAUSCH SERVED HIS WORK and COUNTRY FOR A SPAN OF NEARLY 70 YEARS, AND IN 1940 HE GAVE HIS HOME AND GROUNDS TO ROCHESTER FOR A MUSEUM WHICH WAS DED-ICATED IN MAY 1942...



A BROTHER, WILLIAM BAUSCH, IN 1902 DEVELOPED A METHOD TO "PRESS" GLASS...A WAY NOW UNIVERSALLY USED.

WE WON'T NEED TO CUT THESE BLOCKS OF IMPORTED GLASS. PRESSING IS CHEAPER *and* QUICKER!



IN 1912 WILLIAM BEGAN MAKING OPTICAL GLASS, AND IN 1918 SUCCEEDED IN MAKING GLASS SUITABLE FOR ANASTIGMAT LENSES.

OUR GLASS MUST BE AS GOOD AS THAT WHICH WE IMPORT FROM EUROPE...AND I THINK WE HAVE IT!

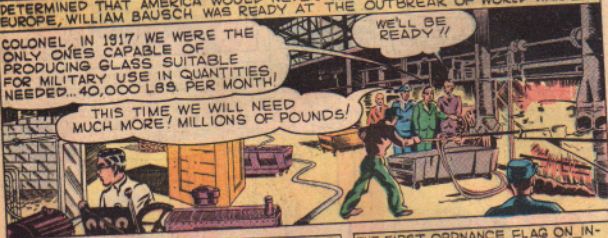


DETERMINED THAT AMERICA WOULD NEVER AGAIN BE DEPENDENT UPON EUROPE, WILLIAM BAUSCH WAS READY AT THE OUTBREAK OF WORLD WAR II

COLONEL, IN 1917 WE WERE THE ONLY ONES CAPABLE OF PRODUCING GLASS SUITABLE FOR MILITARY USE IN QUANTITIES NEEDED... 40,000 LBS. PER MONTH!

THIS TIME WE WILL NEED MUCH MORE! MILLIONS OF POUNDS!

WE'LL BE READY !!



BAUSCH and LOMB SERVED IN ALL OUR WARS SINCE 1860 AND IN WORLD WAR II CONTRIBUTED IMPORTANT SCIENTIFIC ADVANCES...



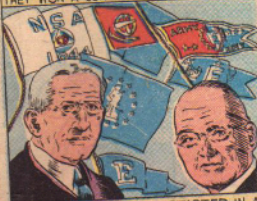
NEW LENS COATING FOR 54% MORE LIGHT TRANSMISSION

LENS CEMENT WITHSTANDS 65° BELOW TO 160° ABOVE

NEW WAYS TO PROTECT OPTICAL MATERIAL FROM FUNGUS, MOLD, TROPICS...



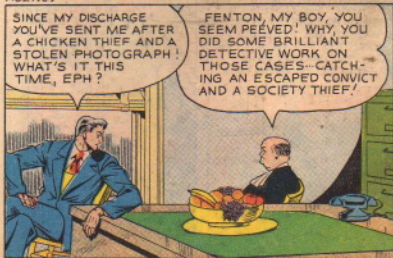
THE FIRST ORDNANCE FLAG ON INDUSTRIAL PLANTS FLEW ON THE BAUSCH and LOMB STAFF ON JULY 26 1941...THE ALL NAVY BURGEE "E" WAS AWARDED MAY 18, 1942...SINCE THEN THEY WON A CONSTANT FLOW OF AWARDS



THUS GREW AN IDEA STARTED IN A SMALL STORE IN ROCHESTER IN 1853 BY TWO GREAT PIONEERS...JOHN J. BAUSCH and HENRY LOMB, WHICH HELPED MAKE AMERICA GREAT IN OPTICS, AND HELPED WIN ANOTHER GREAT WORLD WAR.... (BY BLAUDEL)



IN THE OFFICE OF THE EPHRAIM TUTTLE DETECTIVE AGENCY



WHAT, MY STREAM-LINED EMPLOYER, ARE THE FASCINATING DETAILS?



BARRY COMEOVER, THE MODELS AGENT, IS THE CLIENT. HE SEEMED VERY UPSET, AND ASKED THAT I SEND A MAN IMMEDIATELY...IF NOT SOONER!



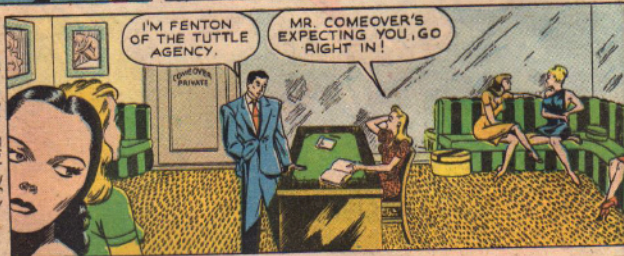
AND I'M ELECTED... PRECISELY!



I'M FENTON OF THE TUTTLE AGENCY.

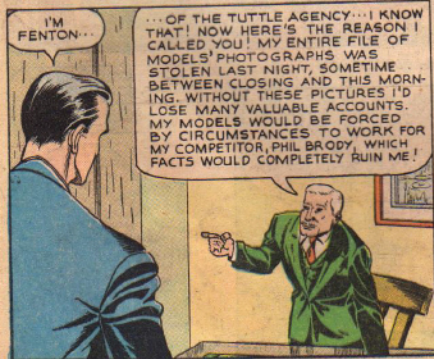
MR. COMEOVER'S EXPECTING YOU, GO RIGHT IN!

AT THE AGENCY



I'M FENTON...

...OF THE TUTTLE AGENCY...I KNOW THAT! NOW HERE'S THE REASON I CALLED YOU! MY ENTIRE FILE OF MODELS' PHOTOGRAPHS WAS STOLEN LAST NIGHT, SOMETIME BETWEEN CLOSING AND THIS MORNING. WITHOUT THESE PICTURES I'D LOSE MANY VALUABLE ACCOUNTS. MY MODELS WOULD BE FORCED BY CIRCUMSTANCES TO WORK FOR MY COMPETITOR, PHIL BRODY, WHICH FACTS WOULD COMPLETELY RUIN ME!

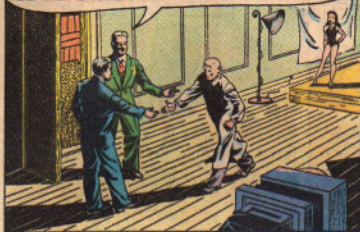


COULDN'T THESE PHOTOGRAPHS BE REPLACED?

I'LL INTRODUCE YOU TO MY PHOTOGRAPHER, WHO IS BETTER SUITED TO ANSWER THAT QUESTION. THIS WAY PLEASE!



FENTON, THIS IS RONALD EMILE, MY PHOTO-GRAPHER ... RONNIE, KINDLY TELL MR. FENTON WHY THE STOLEN PHOTO'S CAN'T BE REPLACED!



PHOTOGRAPHY, MR. FENTON, IS AN ART. EACH MODEL PHOTOGRAPHED WAS CAREFULLY SELECTED AS A DISTINCT TYPE. THE BEST MEANS, SUCH AS LIGHTING AND PROPS, WERE USED TO BRING OUT THE SUBTLETY OF INDIVIDUAL CHARACTER. WORK OF SUCH A NATURE CANNOT BE ACCOMPLISHED WITH THE SPEED OF A FOUR FOR A DIME MACHINE.



PARDON ME, MR. COME OVER, THIS JUST ARRIVED. THE MESSENGER SAID IT WAS EXTREMELY IMPORTANT!

THANK YOU, MISS SELK!



FENTON, LOOK AT THIS!



Put \$10,000 in an envelope on your receptionist's desk at closing time, and leave the room in total darkness, door unlocked. Failure to comply will mean the photographs will be destroyed, their loss made public, and your business thereby ruined.

THIS NOTE MAY YIELD FINGER-PRINTS, BUT I DOUBT IT, AND THERE DOESN'T SEEM TO BE ANOTHER CLUE.



THERE'S NO ALTERNATIVE FOR ME. I'LL HAVE TO SUBMIT TO THE THIEFS DEMANDS!



I'LL HAVE THIS NOTE
EXAMINED IMMEDIATELY,
MR. COMEOVER!

I'M AFRAID
IT'S HOPELESS,
FENTON!



COMEOVER MAY FEEL WE'VE
LOST THIS FIGHT, BUT THE
REFEREE HASN'T COUNTED
TO TEN YET!

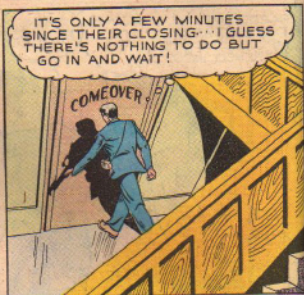


LATER...

I'M GOING BACK TO COMEOVERS
AND NOT ONLY CATCH THIS THIEF,
BUT GET PICTURES OF HIM TAKING
THE MONEY AS WELL!

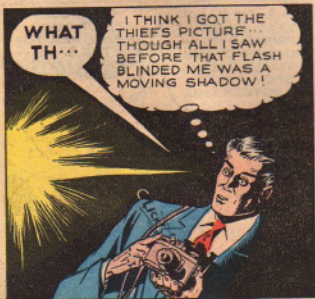


IT'S ONLY A FEW MINUTES
SINCE THEIR CLOSING... I GUESS
THERE'S NOTHING TO DO BUT
GO IN AND WAIT!



WHAT
TH...

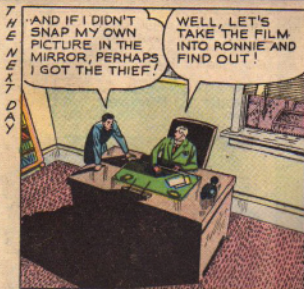
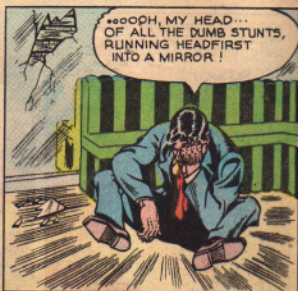
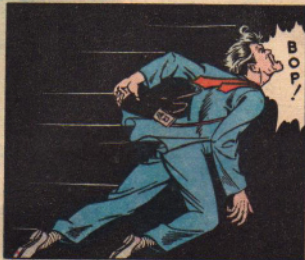
I THINK I GOT THE
THIEF'S PICTURE...
THOUGH ALL I SAW
BEFORE THAT FLASH
BLINDED ME WAS A
MOVING SHADOW!



I STILL CAN'T SEE, BUT IF HE'S
STILL WHERE I SAW HIM HE'S DUE
FOR QUITE A SURPRISE! I WASN'T
A JUDO INSTRUCTOR IN THE ARMY
FOR NOTHING!



BUT IT IS FENTON WHO IS DUE FOR THE SURPRISE!



WELL, LET'S TAKE THE FILM INTO RONNIE AND FIND OUT!



WE SURE WOULD!

YOU BET!



PARDON ME, GENTLEMEN!



MISS SELK, FENTON THINKS HE GOT A PICTURE OF THE THIEF! RONNIE WAS ABOUT TO DEVELOP THE PRINT. LET'S ALL GO IN AND WATCH!

CERTAINLY!

OOH!! I SLIPPED...

THE DEVELOPER!



WHY!...
MISS SELK,
IT'S YOU!
WHY?

WHY!... I'LL TELL YOU WHY!
FIVE YEARS AGO WHEN I CAME TO YOU SEEKING A JOB AS A MODEL YOU MADE ME YOUR RECEPTIONIST. FIVE YEARS, AND I'M AS PRETTY AS ANY OF YOUR MODELS! I MEANT TO RUIN YOU, THE MONEY WAS JUST TO MAKE DOUBLY CERTAIN!

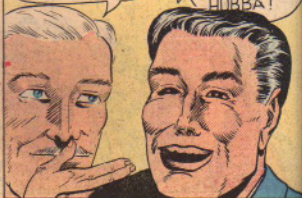


WHEN YOU FIRST CAME TO ME, MISS SELK, YOU WERE JUST A PRETTY YOUNG GIRL. SINCE THEN YOU'VE DEVELOPED INTO A BEAUTIFUL YOUNG WOMAN. IF YOU RETURN THE PICTURES AND MONEY, I'M WILLING TO FORGET THIS INCIDENT AND TO MAKE YOU ONE OF MY MODELS.

OH, THANK YOU, I'LL TRY TO MAKE UP FOR MY MISTAKE!

I'M SENDING A FAT CHECK TO THE TUTTLE AGENCY, BUT I'D LIKE TO DO SOMETHING FOR YOU PERSONALLY, FENTON.

JUST LET ME STAY IN YOUR RECEPTION ROOM AND LOOK...
HUBBA! HUBBA!



HALLOWEEN



Now's the time to shoot a story of holiday doings

DESPITE the fact that the study bells are ringing again and most girls and boys are wending their way, sometimes unwillingly, to school, the fall season remains just about the most exciting time of the year for picture-taking. The countryside is gay with color. (Continued on next page)

the air is clear and what's more, holidays keep popping up one after another. There are more ideas for pictures this time of year than one has film to shoot. It's a good time, too, to think about shooting a picture story—like those that appear in the big magazines. You might start with a story of a holiday. You might, in fact, begin on Hallowe'en—October 31st, the night during which ghosts and witches are supposed to wander about. Here's a funny thing about Hallowe'en. On this day, even further back than your grandparents can remember, young folks and older ones used to scoop out pumpkins, cut faces in them and set lighted candles inside. Some people



1 Pulling his wagon down the road Bill sets out to pick up a load.



2 "Will you please, sir?" whispers Bill. Chuckles Cortelyou. "Sure I will."



3 "Here's a dandy, golden yellow." "Yep," says Bill, "that's the fellow."

believed this scared away the spooks and goblins. Anyway, it's this particular bit of Hallowe'en doin's which gave Ed Hannigan the idea for his picture story. With the help of Billy Blaauw and farmer Charles Cortelyou of Staten Island, New York, who served as his models, he took these pictures which tell the story of the Hallowe'en pumpkin so well. Those little verses you see under the pictures were written by a friend of Ed's. And you know what? The pictures and poetry were printed in the local newspaper. Why don't you try it with your camera?



6 Now the lighted candle's in
Eyes a-glare and mouth a-grin.



4 "Gosh, he's heavy for a ghost—
Weighs a thousand pounds almost."



5 Now the job is almost done
Gee, but Hallowe'en is fun!

TEEN AGE MOVIE-MAKERS

British youngsters still turn out full length feature productions

IT TAKES more than a war to wreck the movie-making plans of a group of London youngsters, who, banned together as the G.I.B. Film Society, started shooting their first full length feature just prior to the outbreak of the Second World War. German air raids and the enlistment of two of its most experienced producers did upset the shooting schedule somewhat but when the scare of immediate invasion died down, their camera was rolling again. A film portraying England at peace and at war was begun. This movie, picturing such events as the bombing of cities and the withdrawal at Dunkirk involved a great deal of table-top photography. After completing this film, the Society drew up plans for their most ambitious picture, "The Manor House"—filmed in color (still shots appear on this page). Only one thing was lacking—money. So the enterprising teen-agers combined business with their love of fun and ran dances. With the funds thus raised they purchased a 16 mm. camera equipped with a turret head. Its lens hood is a worked-over postcard size roll film camera. And when rooms used by a dancing school were offered for reasonable rental, the G.I.B. studio was born. Up to the present time, funds to add sound have not been available but the young people are beginning a new chapter in the Society's history by shooting on 35 mm.

TO REPRESENT medieval stone work 380 papier-mache blocks were made and stitched together to form walls. Period costumes are all homemade. Photogenically delicious food was expertly fashioned in plaster.



G. IVAN BARNETT, young producer cameraman and president of the G.I.B. Film Society measures distance and gives instructions before 16 mm. camera rolls. Frame of roll film camera is used as a lens hood.



LIGHT READING is taken by Barnett prior to shooting a scene in the G.I.B. production, "The Manor House"—filmed in 16 mm. color. Enterprising youngsters ran dances to raise funds to purchase equipment.

ARMOR FOR talented young performers in "The Manor House" was made of knitted string. In this scene, Drayton (Keith Wood), on his return from the Crusades, is welcomed home by Father Williams (Barnett).



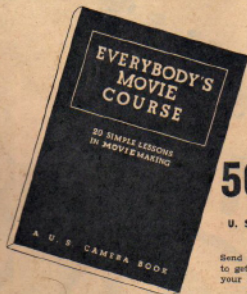
Everybody's Movie Course

A new "how-to-do" book on amateur
Motion Picture Photography

This is the book U. S. Camera fans have been clamoring for. Now published in handy pocket size, this comprehensive manual is the outgrowth of the 20 simple, practical lessons in movie-making serialized in U. S. Camera Magazine.

Here are some of the chapter headings:

- Lesson 2: Choosing a Camera
- Lesson 5: Lighting
- Lesson 6: Exposure
- Lesson 10: Editing
- Lesson 11: Titling
- Lesson 12: Color
- Lesson 16: Sound



50c

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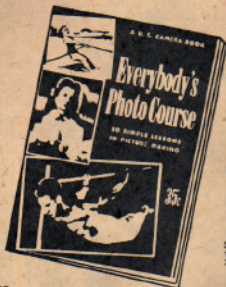
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PARTIAL LIST OF CONTENTS

- | | |
|---------------------------------------|---------------------------------|
| 1. How to Hold and Operate a Camera | 9. How to Make Contact Prints |
| 2. How to Determine Shutter Speed | 10. Dodging Techniques |
| 3. How to Regulate Exposure Time | 11. How to Finish Prints |
| 4. Effect of Exposure on the Negative | 12. How to Letter Prints |
| 5. Tank Developing of Roll Films | 13. Glossary: Darkroom Formulas |
| 6. Selecting Proper Print Paper | 14. Types of Lighting |
| 7. The Enlarger and How It Works | 15. Outdoor Lighting |
| 8. Making Enlargements | 16. Tungsten Lighting |
| | 17. Photoflood Lighting |
| | 18. Single Flash Technique |
| | 19. Multiple Flash Technique |
| | 20. Composition |

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New York 17, N. Y.

I enclose \$_____ to cover books checked
below. In N. Y. C. add 1% city sales tax.
..... copies, **EVERYBODY'S PHOTO**
COURSE, paper 35 cents
..... copies, **EVERYBODY'S MOVIE**
COURSE, paper 50 cents

Name.....

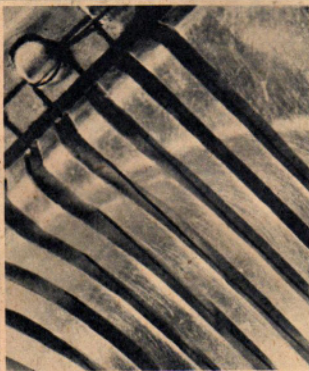
Address.....

City..... Zone..... State.....

WHAT IS IT



Take a second look before you make your choice. Then check your answer by turning to the "New Ideas" page

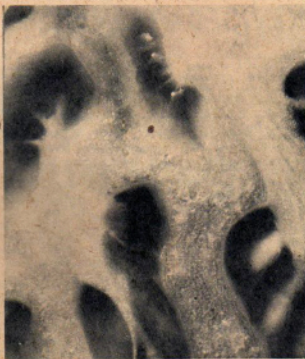


- 1** (a) Egg Slicer
(b) Clothes Dryer
(c) Knife Sharpener

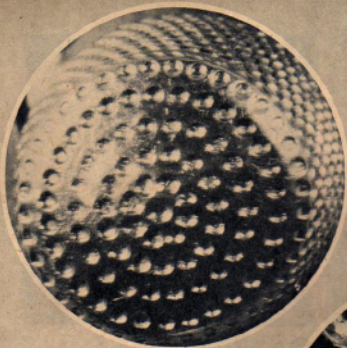


- (a) Granulated Sugar
(b) Cracked Ice
(c) Salt Crystals

2

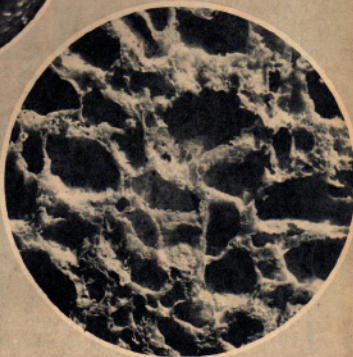


- 3** (a) Beer Foam
(b) Jellied Consomme
(c) Tomato Section

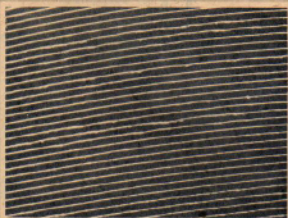


- 4 (a) Hand Embroidered Pillow
(b) Tumble
(c) Upturned Waste Paper Basket

- 5 (a) Comforter
(b) Mattress Surface
(c) Sponge



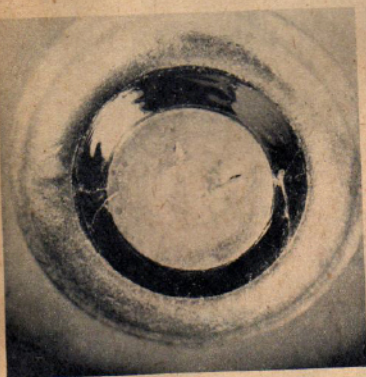
"IT'S (a) ... no, it's (b) ... on second thought, maybe it's (c) ... or perhaps ... but it could be (a) ... or perhaps ... " Now if you find your friends and yourself giving out with this kind of mumbo-jumbo talk when you try to identify these pictures, then count yourself a victim of a camera's antics. Despite what you may think, at first glance, these are just pictures of common household articles; blown up considerably to make a pretty tricky photo puzzle. But look again before you turn to the answers on the "New Ideas" page. You may be able to better your score. (Photos by George Pickow from *Three Lions*.)



- 6 (a) Phonograph Record
(b) Window Curtain
(c) Piano Strings



- 7 (a) Upholstery Stuffing
(b) Mending Thread
(c) Plant Bed



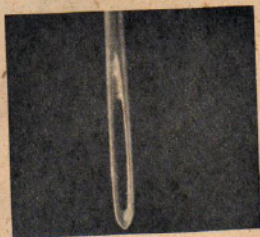
8 (a) Electric Light Bulb
(b) Door Knob
(c) Ash Tray



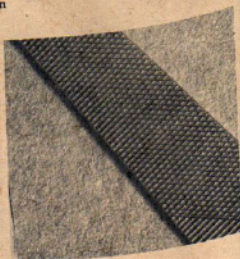
9 (a) Flower Holder
(b) Hair Brush
(c) Pin Cushion



10 (a) Soap Suds
(b) Cauliflower
(c) Pastry Dough

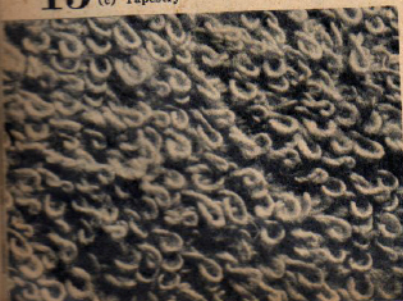


11 (a) Light Cord
(b) Pen Point
(c) Eye of Needle

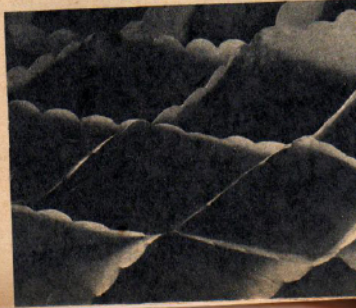


12 (a) Cravat
(b) Rubber Mat
(c) Nail File

13 (a) Dust Cloth
(b) Hook Rug
(c) Tapestry



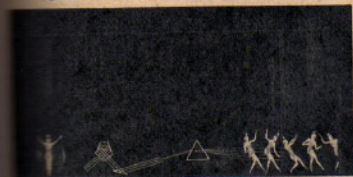
14 (a) Serving Dish
(b) Section of Christmas Bell
(c) Candy Box Compartment



OPTICAL BALLET

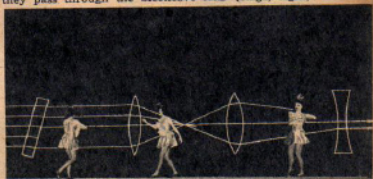
Light and lenses play leading roles

IN A NOVEL stage show presented recently at the Eastman theatre in Rochester, New York, colorful dance numbers interpreted the story of light and the basic principles of the science of optics. By means of fluorescent streamers and a blacked-out stage, a ballet troupe, skillfully directed by Thelma Biracree, demonstrated how light rays are bent upon entering various shaped lenses (see photo at bottom of page) and how light is broken up into its component colors upon entering a single prism. In photo directly below, a single ray of white light is represented by the fluorescent streamer which touches the left leg of triangle (the glass prism) on the stage right. Streamers coming off the right leg of the triangle represent the band of primary colors known as the spectrum. Most bent is violet; least is red. The streamers between these two represent all the visible colors.

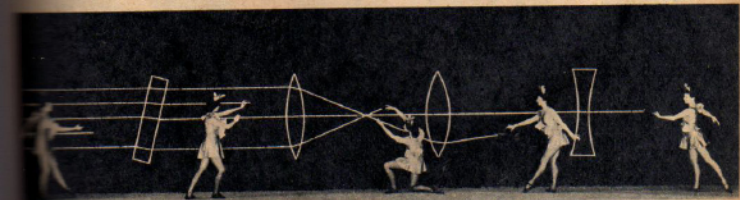


TWO LAWS of optics are shown here. Follow the center streamer from stage, left. Light ray reflected within two-sided figure and from angled flat surface is broken down into spectrum upon passing through the prism.

LIGHT RAYS, refracted as they enter angled glass (below left) are bent in as they pass anywhere but through center of biconvex lens, are bent away as they pass through the biconcave lens (stage, right).



BI (TWO-SIDED) CONVEX lens causes light to converge and form an image on, for example, film. To cut down on distortion, box cameras have simple convex-concave lens.



THEORY OF LIGHT through simple lenses is explained in scenes from "Bright Miracle," a stage performance showing ballet troupe doing original dances which explain the origin of life, how laws of optics came about

and what the science of optics offers the world of tomorrow. Over 18,000 Bausch and Lomb Company employees saw this unusual stage show which played six performances in a Rochester, New York theatre.

KID PHOTOGRAPHER

Evan Richards tells how he took the snapshot that won \$600 in prizes

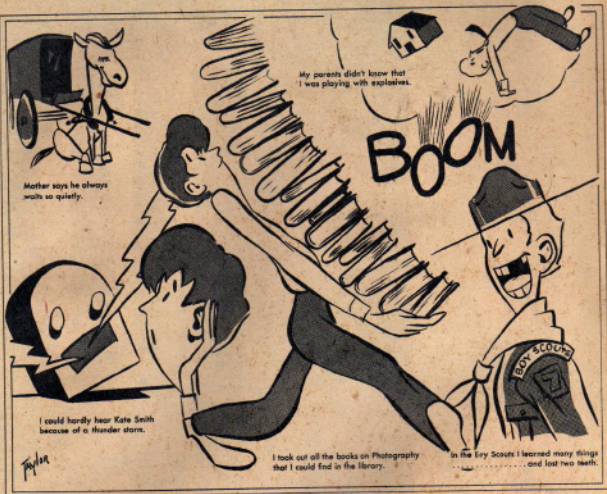
(In a recent "thank you" note to the Eastman Kodak Company, sponsors of the National High School Photo Contest, 17-year old Evan Richards of Schenectady, New York, grand prize winner, told how he took his prize winner. And what's more he wrote some things about himself which should interest all folks who like to take pictures.—Ed.)

HERE'S HOW I happened to take the picture that won the Grand Prize. It was Christmas vacation and I wanted to take pictures because the snow was falling and everything looked beautiful. I saw the horse and wagon come up the street. I wanted to get a shot of him as he looked rather photogenic, so I took a couple of pictures. Later I tried to take some especially nice pictures for the contest. I sent in ten including the horse because I thought it had nice composition and told a story. I am glad that I did. It has practically changed my life.

About my hobbies, I have always had many, always making something. The first important one



GRAND PRIZE



was electric trains. I had a big set and I learned a lot about wiring. I sold it last year and put my money towards a camera. Then I was a Boy Scout and learned many things and got two front teeth knocked out. Then, unknown to my parents, I started making explosives. This resulted in an accident in which I got a scar on my chin and blew the end off my thumb.

But I guess I will never forget Senior Day at high school when the principal presented me with the award and said the school was proud that I won. Or the night that father brought home the radio so I could listen to Kate Smith speak about the contest. There was a bad thunderstorm which made it hard to hear but I heard a little and it was thrilling. Then just as she finished I looked out the window. There stood the same horse in the very same place, only this time the horse was soaked with rain. It was just like in the movies. He always stands quiet lately—because he's a national figure. I guess.



THRILLING MOMENT in the life of young Evan Richards took place on Senior Day when the principal of his high school presented him with the Grand Prize in the National High School Photo Contest. Evan's prize-winner is set against star on previous page.

C A M E R A

CUES



WHEN TAKING pictures of tall columns, it's a good idea to shoot from a low angle. Note how Ed Hannigan has done just that to make this photo dramatic. And he's added to this feeling by shooting into the sun causing shadows to fall toward his camera, giving that 3rd dimensional effect.

Make better pictures.
Give more thought to
rules of composition

COMPOSITION is a broad term, difficult to understand and still more difficult to define, for it embraces all that makes a photograph forceful, appealing, interesting, and occasionally, beautiful. Primarily, composition is the arrangement and placement of the subject matter. The term, however, includes much more—for example, even lighting has its effect on composition, as to negative development, print tones and even the mounting.

Any advanced photographer can become hopelessly lost in the maze of writing on composition. It is better to study photographs which are composed effectively than to read long discourses.

However, to aid the beginner in developing good composition and to simplify this confusing but important phase of photography, these suggestions are offered:

(1) Make a complete detailed mental picture of



FRAMING, by adding interest in this picture plays a compositional role. Note, too, how the line of dock brings your eye to concentrate

on the silhouetted figure mooring his craft. Ed Hannigan took this shot as a late afternoon storm threatened. He used his 4x5 news-type camera loaded with fast pan film and exposed in 1/50th of a second at $f/16$. As in the case of the other two pictures, he used a medium yellow filter.

what you want to show before opening the camera. Be perfectly clear in your own mind as to what you want the final print to look like before you start. Imagine it! See it!

(2) *Analyze this mental picture very carefully.* Notice whether you think of the subject as tall or short, beautiful or ugly, brilliant or full of shadows, isolated or in a particular surrounding. If you think the subject beautiful, exactly what in it makes you think so? What in the actual subject makes you form the mental picture?

(3) *Place your camera and subject so that the negative you get will include only the picture you have in mind.* Make the actual one coincide with your mental picture. Try to emphasize what impresses you most in the subject; remove entirely from the camera's view what does not impress—at least minimize it. Place

the subject in the setting in which you envision it, and light the subject (or place it in relation to sun) exactly as you think of it.

(4) *Simplify—tell only one story per picture, no more.* The human eye presents only one thing at a time to your consciousness; make your camera do the same. No one remembers the countless items in a dime store window display, but one does recall the solitary gown in an exclusive Fifth Avenue store window. Why? Because the item was presented by itself; everything in the window pointed up the gown, placed against an effective background, well-lighted. Repetition also lends forcefulness, as in column and lumber shots.

Actually to shoot a subject in the most acceptable manner is to follow these rules of composition. However, only constant practice will insure your making photographs the way you want them.



DISTRACTING background would have spoiled this shot. To avoid it, Ed Hannigan shot from a low angle to pose his subject against the sky.

ZOO PHOTOGRAPHY

Taking pictures of animals presents some problems. Here's their solution

HAVE you ever looked at good animal pictures and wondered why you can't get something nearly the same when you make a camera visit to the zoo? Well, then you're just like a lot of other folks to whom even professional photographers find it hard to give a satisfactory answer. And here's why. To begin with, when shooting zoo animals you must contend with intervening fences and the fact that caged wild animal subjects, although just as ferocious, have lost their natural fear of man. In the second place, there are so many different subjects; from shy, quick moving, small birds to the snooty lumbering rhinoceros. Each mammal, bird and reptile presents a different shooting problem.



SOMETIMES good pictures of specimens may be obtained on the first try. But like this shot of De-Bruzza monkeys, it may take much reshooting. (Reflex camera, pan film, 1/90th at f/11, one flash bulb.)

FLAMINGOES, graceful and highly colored, make excellent subjects. This shot was taken in the early morning sunlight with a $3\frac{1}{4} \times 4\frac{1}{4}$ reflex camera and exposed on fast pan film in 1/50th at f/11.



Does this mean that you need a variety of cameras and equipment? Not a bit of it. This is what G. E. Kirkpatrick and Ken Stott, Jr., staff photographers at the San Diego Zoo say: "The most important aids to good zoo photography are not to be had at the local camera store. No, luck and patience are not for sale. In photographing animals artistry becomes of secondary importance. Make it your aim to get clear pictures of the entire animal in the view finder and in the pose most typical of the species. A study of the animal's habits helps. And don't get discouraged when you don't get a satisfactory picture the first time out. Many zoo photographers spend months in re-shooting the same animal just to get the shot they want. Chief bugaboo of the zoo photographer are animals which have reddish-black coats. Because the light is absorbed by dark pelage, such a photo lacks detail. To obtain fur texture on dark animals it is necessary to use a diaphragm opening two stops larger than you normally use, which means that you must take care with your focusing. But even when the individual picture has been recorded on the negative, the story is not over. There's a good deal of darkroom work to be done, because it's in the darkroom that an animal picture becomes an animal portrait. (Photos taken at San Diego Zoo.)



ZOO CAGES, like animals they house, should be studied. To be considered are type of structure, gauge of wire covering it, parts of cage providing best background and lighting at various times of day.



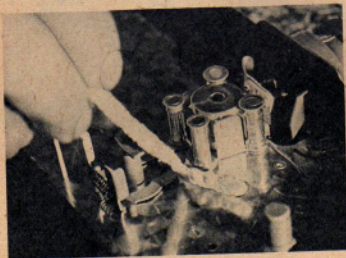
FOR EVERY good picture of a black leopard there are a thousand bad ones. Fur texture of such dark-coated animals can best be recorded by opening up the diaphragm as much as possible (1/90th, f/11, pan film).



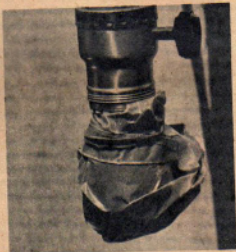
UNLIKE many small, shy, quick-moving birds, the bare-eyed Cuckatoo showed no resentment when a 3½ x 4¼ reflex camera was turned its way. All photos taken by G. E. Kirkpatrick of the San Diego Zoo staff.

NEW IDEAS

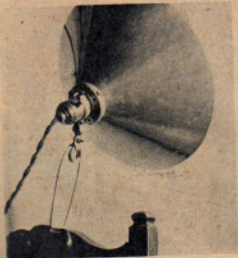
Here are some handy photo hints for every picture maker



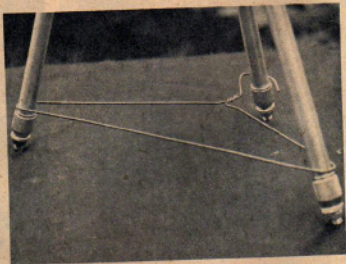
ORDINARY PIPE CLEANERS, when bent to form "L," make efficient cleaning devices for movie as well as still cameras. They are especially useful to clean out dust and bits of film from such hard-to-get-at spots as shown in photograph.



EMERGENCY safelight can be easily made by wrapping the red paper, in which film is packaged, around a 7-watt frosted bulb. Elastic band holds the paper.



CLAMP-ON reflector was cut from sheet tin. Bulbs fit into ordinary electric light socket which is held to reflector by shade holder. Clamp is the wire type.



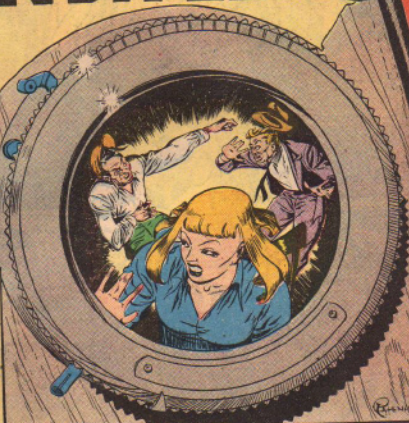
COAT HANGERS CAN SERVE as satisfactory support for camera tripod legs. It will prove worthwhile to take this simple precaution when setting up your tripod on shiny and slippery surfaces. Legs, thus supported, will not slide.

WHAT IS IT?

Here are the answers: 1. Egg Slicer; 2. Salt Crystals; 3. Tomato Section; 4. Thimble; 5. Sponge; 6. Phonograph Record; 7. Upholstery Stuffing; 8. Electric Light Bulb; 9. Hair Brush; 10. Cauliflower; 11. Eye of Needle; 12. Nail File; 13. Dust Cloth; 14. Christmas Bell.

LINDA LENS

AFTER STRENUOUS MONTHS AT THE "DAILY WORLD" OFFICE, WHERE LINDA IS A WHIZ FEMME FOTOGR, SHE GOES OFF ON A VACATION. LIKE ALL FOTOGRS, LINDA HAS TO HAVE HER CAMERA, AND THIS TIME SHE'S GOING TO TAKE PICTURES OF SOME OF THE ANIMALS IN THE WOODS.



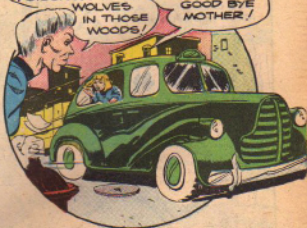
SUCH A CHILD, ALWAYS HAS LAST MINUTE THINGS TO DO!

IMAGINE THAT! ME A FAMOUS PHOTOGRAPHER FOR THE "DAILY WORLD." ALMOST FORGETTING MY CAMERA!



GOOD BYE LINDA. WATCH OUT FOR POISON IVY AND WOLVES IN THOSE WOODS!

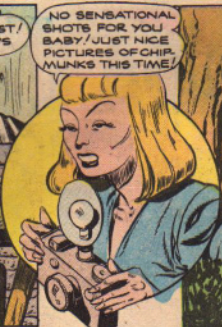
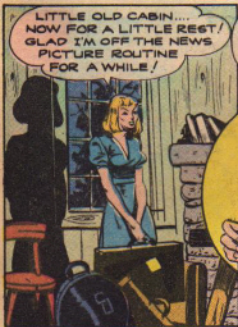
POOR DEAR... LEAVING HER... GOOD BYE MOTHER!



LITTLE OLD CABIN....
NOW FOR A LITTLE REST!
GLAD I'M OFF THE NEWS
PICTURE ROUTINE
FOR A WHILE!

NO SENSATIONAL
SHOTS FOR YOU
BABY! JUST NICE
PICTURES OF CHIP.
MUNKS THIS TIME!

NOW IF A BEAR
OR A WOLF
CROSSES THIS
WIRE... IT'LL
TAKE ITS OWN
PICTURE... NICE
TRICK IF IT
WORKS!



NEXT
MORNING...

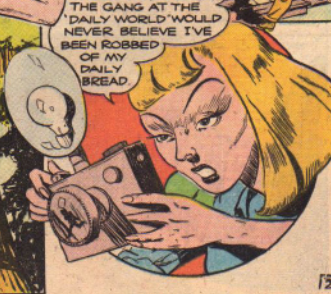
DON'T KNOW WHAT
I GOT... BUT IT WORKED.
NOW FOR ANOTHER IDEA
HMM! IN A TREE
MAYBE?

HMM! A VISITOR, AND
SO SOON! I WONDER
WHAT HE
WANTS....

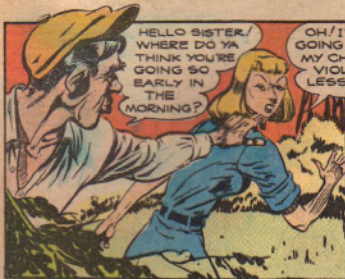


GO! A HUNGRY WOLF
AND A GOOD LOOK-
ING ONE TOO! A
NEW NEIGHBOR
PERHAPS?

MIGHT AS WELL
CATCH THIS SCENE!
THE GANG AT THE
'DAILY WORLD' WOULD
NEVER BELIEVE I'VE
BEEN ROBBED
OF MY DAILY
BREAD.







OH/I'M
GOING FOR
MY CHINESE
VIOLIN
LESSON....

MY MOTHER
SAID NEVER
TO TALK TO
STRANGERS

I WANT TO
TALK TO YOU
SISTER!



WHAT I NEED IS SOMETHING TO SCARE THEM WHEN I START GOING!

THE DOPES, THEY USED A ROPE TOO THICK FOR MY DAINTY WRISTS....EASY TO WIGGLE OUT FROM!

AN OLD BOTTLE OF FLASH-LIGHT POWDER/MUST HAVE LEFT IT IN MY POCKET LAST SUMMER/GIVES ME A BRIGHT IDEA...I MEAN BRIGHT.

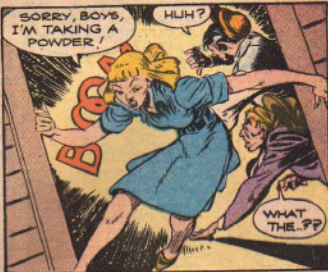


NOW TO DROP A MATCH ON THE POWDER AND GO PH'ITT....



SORRY, BOYS, I'M TAKING A POWDER!

HUH?



AN ATOM BOMB BLAST COULDN'T HAVE BEEN MORE SUCCESSFUL! NOW TO THE NEAREST PHONE!



TOO BAD I HAVE TO PHONE GREEN SHADE SO EARLY, BUT HE'LL LOVE THE NEWS!

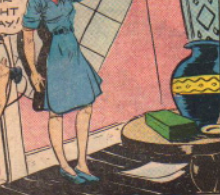




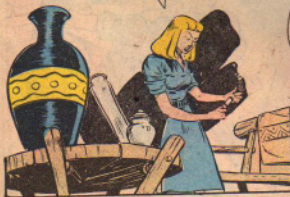
KID'S IN MY CABIN... RUSH SOMEONE OUT HERE TO TAKE HIM HOME

O.K., LINDA, I'LL SEND SOMEONE BY AIR RIGHT AWAY!

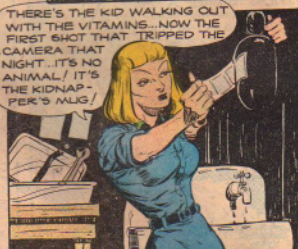
GONE! THE KID MUST BE LOCO, AND SO AM I!



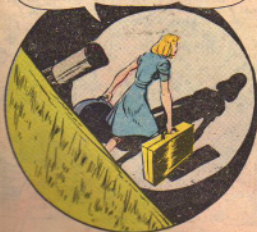
STOLE ALL MY FOOD YESTERDAY, AND NOW WALKS OFF WITH MY ONE AND ONLY CAMERA! LUCKY I TOOK THE FILM OUT. I'LL DEVELOP IT!



THERE'S THE KID WALKING OUT WITH THE VITAMINS... NOW THE FIRST SHOT THAT TRIPPED THE CAMERA THAT NIGHT... IT'S NO ANIMAL! IT'S THE KIDNAPPER'S MUG!

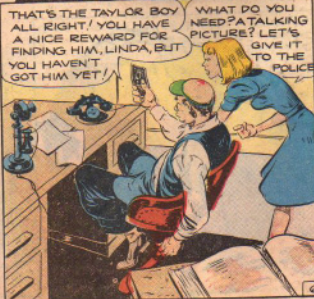


WAIT TILL THE CITY EDITOR SEES THIS! PICTURES OF THE KIDNAPPER AND KIDNAPEE!



THAT'S THE TAYLOR BOY ALL RIGHT! YOU HAVE A NICE REWARD FOR FINDING HIM, LINDA, BUT YOU HAVEN'T GOT HIM YET!

WHAT DO YOU NEED? A TALKING PICTURE? LET'S GIVE IT TO THE POLICE





THE GREY COMET

OUT OF THE PAST OF EARLY MOVIE DAYS COMES A GHOST PICTURE THAT HAUNTS AND KILLS.....IT TAKES GREY COMET'S COURAGE AND RESOURCEFULNESS TO UNCOVER THIS UNUSUAL FILM MURDERER.....
THE GHOST OF CAMPAGNA!



MOVIE ACTOR TOM JOHNSON'S HOUSE WARMING PARTY GETS OFF TO A SMART, JOLLY START!



I'M SO GLAD YOU CAME, CORRINE!

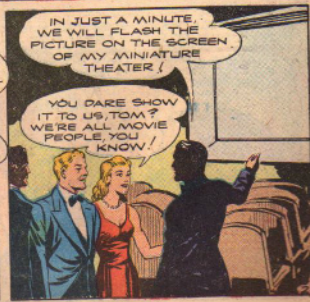
I'M VERY CURIOUS TO SEE YOUR OLD SPANISH MANSION, TOM!

THIS IS A VERY OLD HOUSE, DATING BACK TO SPANISH COLONIAL DAYS.

LUCKY BOY TO GET A PLACE LIKE THIS, TOM!

IT'S A SHOW PLACE/LET'S TAKE THEM INTO THE GARDENS, TOM





AS THE SOUNDLESS MOVIE FLASHES ON ACTOR TOM JOHNSON'S PRIVATE SCREEN

featuring...

DON MARQUISE

AS THE OLD
OWNER OF THE BELL
MANSION

THAT'S AN
OLD HOLLYWOOD
NAME—SILENT
PICTURE DAYS!

THEY SAY
HIS FATHER
OWNED THIS PLACE,
AND THE SON LOST
IT THROUGH
DEBTS....



TOM...WHAT'S THAT
GLOW BEHIND THE SCREEN?
NEW LIGHTING EFFECT
OF YOURS? PLEASE
TURN IT OFF...IT
SPOILS THE PICTURE!

SOMETHING'S
WRONG
HERE!

IT'S NEW TO
ME, CORRINE...
HOW ABOUT
IT, GREY
COMET?

AS THE FILM CHARACTER SEEMS TO LEAP
OUT INTO THE AUDIENCE....

HOLY SMOKE!
WE DIDN'T SEE THIS
EFFECT THE FIRST
TIME WE SAW
THIS FILM!

LOOK, TOM, IT'S
EERIE—LIKE A SPOOK
COMING RIGHT OUT
TOWARDS US!

THE
SCREEN'S ON
FIRE!

AMAZING IDEA...
BUT I SMELL
SMOKE!



GREY COMET TAKES CHARGE!

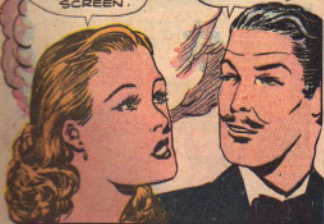
IT FRIGHTENS
ME, TOM!

THIS WAY OUT,
PLEASE! THE
SHOW'S OVER!



BUT I TELL YOU
TOM, I SAW IT!
IT'S THE GHOST!
IT CAME RIGHT
OUT OF THE
SCREEN.

VERY REALISTIC,
EVEN FOR A
MOVIE, CORRINE.
I'M A BIT SCARED
MYSELF!



JUST THEN THE SOUND OF A BELL....

WHAT'S
THAT?
A
WARNING?

IT'S ONLY
MY MISSION
BELL RINGING...
WHERE ARE
YOU GOING,
COMET?

I'M
LOOKING
INTO
THIS
RIGHT
NOW,
TOM!



**TOM JOHNSON RACES
AFTER GREY COMET...**

**GREY COMET...
WHERE ARE
YOU?**

**THERE'S MORE
SMOKE THAN FIRE, SIR!
WE'LL PUT IT OUT
QUICK!**



**ARE YOU HURT,
GREY COMET?
YOU WERE CRAZY
TO RUSH BACK
IN THAT
INFERNO!**

**TOM,
I DON'T
BELIEVE
IN GHOSTS...
BUT I HELD ONE
FOR A MOMENT
IN MY HANDS...
BUT HE GOT
AWAY!**



NEXT MORNING AT BREAKFAST.....

**EVERYONE PRESENT
AND ACCOUNTED FOR...
EXCEPTING OUR FAMOUS
FELLOW-ACTOR...
HUGH MALVENA.**

**HE ALWAYS
LIKED TO
SLEEP
LATE...LET'S
WAKE HIM.**

**PARDON
ME, SIR!**

**HERE'S
SOME
NEWS!**



**I CAN'T BELIEVE
THAT HUGH MALVENA
WAS MURDERED!**

**IT'S JUST AS
I REPORT, MASTER.
HE WAS HIT ON THE
HEAD WITH THE BELL
ON HIS TABLE...
THE CALL BELL.**



**TOM JOHNSON TELLS HIS GUESTS
THE NEWS.....**

**HUGH WILL NOT BE
DOWN FOR BREAKFAST...
HE'S... HE'S DEAD.**

**THE
GHOST...
HE'S
HERE
AGAIN...
AFTER A
HUNDRED
YEARS!**



**HERE'S WHERE
I GO INTO ACTION,
TOM! I'M GETTING
TO THE BOTTOM
OF THIS
BUSINESS!**

**I HATE TO BE
SUPERSTITIOUS,
OLD BOY, BUT
IT SEEMS TO ME
WE'VE GOT A
MURDERING
GHOST ON OUR
HANDS.....**



A SAD SURPRISE --NEXT MORNING----

THIS IS WHAT DID IT, TOM! THE CLAPPER FROM YOUR BIG MISSION BELL!

WHOEVER THE GHOST IS...HE'S A FIEND TO HAVE KILLED POOR CORRINE!

THIS IS THE THIRD ATTIC ROOM I'VE TORN APART... WHERE'S THIS GUY HIDING?

WHAT HIT ME? WH-A-T ??

GREY COMET DECIDES TO SMOKE OUT THE GHOST.....

WATCH YOURSELF IN THOSE HIDDEN PASSAGES, GREY COMET! REMEMBER HE'S A KILLER!

NOT IF I SEE HIM FIRST, TOM!

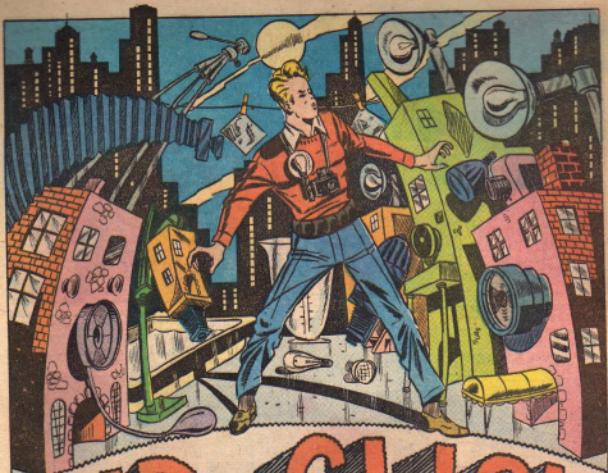
SO YOU AND YOUR KIND WON'T LEAVE THIS OLD MANSION TO ME... IT'S MINE...I WAS BORN HERE.... BUT YOU'LL DIE HERE!

YOU'RE ONE OF TOM'S GUESTS.... PLAYING GHOST, HEY? THIS'LL MAKE A REAL GHOST OUT OF YOU!

WHY... YOU... YOU'RE HURT....

HERE'S YOUR 'GHOST' GANG. HE PLAYED THE LEAD PART IN THAT SILENT FILM YOU SAW BEFORE HE SET FIRE TO THE SCREEN... TO DESTROY YOUR MANSION, TOM!

HE LEARNED A NEW VERSION OF THE BELL OF CAMPAGNA WAS TO BE FILMED HERE SOON AND HE HATED TO SEE HIS OLD HOMESTEAD TRAMPLED BY YOUNGER ACTORS....I'LL CALL THE POLICE, GREY COMET... AND OF COURSE, WE ALL THANK YOU!



KID CLICK

HEY! WAKE UP, KID CLICK, THEY'RE CALLING FOR COPY IN THE NEWSROOM!

HUH?
GEE-N I WAS DREAMING ABOUT A REAL PICTURE SCOOP!

IN HIS DREAMS, KID CLICK RUNS AFTER THE GREAT PICTURE SCOOP OF THE YEAR!... HE HOPES! AND DON'T THINK HE CAN BE SCARED OUT OF IT... NOT THIS TIME!

SAY, FRED, POLICE REPORT "LIPS" LOWMAN HEADING FOR THIS TOWN... HE PULLED THE WINDSTEAD KIDNAPPING... LOCATE HIM... GOOD LUCK!

WHEW!

THEN... AT THE CITY DESK

GOING OUT TO GET
SOME NIGHT LIFE
PICS, KID?

NO SCOOPS IN
THAT STUFF....
WELL G'NIGHT
GANG!

I'M GOING
ON A
HOT TIP!

YOU AND YOUR
HOT TIPS! I'M
HITTING FOR
HOME AND BED

SO LONG, PALS.
MY SCOOP WILL
BE SEEN' YOU
IN TOMORROW'S
PAPER!

AW
NUTS!

A HALF HOUR OF
WANDERING IN SECTIONS
HE KNOWS WELL BRINGS
KID CLICK A POSSIBLE
RESULT!

QUEER GUY
ALLRIGHT!
NOT TOO
SURE OF
WHERE HE'S
GOING...I'LL
TAIL HIM AWHILE
AND SEE...

KID FOLLOWS SUSPECT
THROUGH OBSCURE
STREETS ALMOST
TO THE TOWNS
EDGE

MAYBE THIS IS THE
GANGS HIDEOUT...
I'LL HAVE TO ACT
FAST!

THE GUYS
GROPING
AROUND...
WONDER IF
HE'S SHAKING ME?
O--OH! DOES HE
KNOW THIS IS
A DEAD END
ALLEY?

GOT TO GET A PICTURE
BEFORE HE JUMPS
THE FENCE AND DROWNS
IN THE RIVER ON THE
OTHER SIDE!

HEY
YOU!

GOT HIM
ONCE
ANYWAY!

WATER'S COLD AND
DEEP ON THE OTHER
SIDE, MISTER!

KID CLICK GIVES UP PURSUIT IN
FAVOR OF GETTING PICTURE TO
THE PLANET "CITY DESK"

OH WELL,
HE'LL DROWN-
LET THE COPS
FIND HIM-
GOT HIS
PIC!

WAIT TILL MR. JACKSON
SEES THIS SHOT JUST
IN TIME FOR THE
MORNING EDITION,
FRONT PAGE!

CAN'T YOU SEE
I'M BUSY, KID?
GO AWAY! YOU'RE
OFF DUTY TILL
TOMORROW
AFTERNOON-
SCRAM!

BUT I TELL
YOU I'VE
GOT A PICTURE
OF THE KIDNAP-
PER RIGHT HERE
IN THIS CAMERA...

OK! O.K...
TAKE YOUR
SHOT TO THE
DARK ROOM
AND LET'S SEE
WHAT YOU
GOT!

SO THAT'S YOUR
PIC SCOOP, KID?

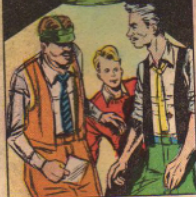
YEAH!--GOOD
FOR FIRST SHOT,
MR JACKSON! HE
JUMPED TOO FAST
FOR A SECOND ONE!

MY! MY! THIS GUY
BEARS AN AMAZING
LIKENESS TO
FRED PETERS.

HUM!

GIVE THIS PRINT TO FRED PETERS WHEN HE CHECKS IN.

O.K., CHIEF! IT'S NO GOOD TO ME!



GOING TO USE IT IN THE PAPER, MR. JACKSON?



NAW... PIC LOOKS TOO MUCH LIKE ONE OF MY REPORTERS... NOW SCRAM!



I FISHED HIM OUT OF THE RIVER... SAYS HE WORKS HERE AS A REPORTER... WHERE'S MY FARE?

YES, THAT'S RIGHT. THAT'S PETERS!



HELLO PETERS! YEAH - I KNOW ALL ABOUT IT! KID CLICK MISTOOK YOU FOR THE KIDNAPPER. I TOLD YOU TO LOOK FOR.

SO IT WAS KID CLICK!



BETTER STICK TO COPY CHASING KID, INSTEAD OF SCARING THE DAYLIGHTS OUT OF MY NEW REPORTER!



HERE, KID, TAKE THIS TO THE DESK... IT'LL MAKE A GOOD STORY EVEN IF THE JOKE'S ON ME!

EVEN WITHOUT A PICTURE, MR. PETERS?



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this one!"*



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10¢ COMICS

NO. 9



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ART FENTON
GREY COMET
KID CLICK
BAUSCH BROTHERS
AND H. LOMB
OPTICAL PIONEERS
AND
16-PAGE ROTO FEATURE
SECTION